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TCHAIKOVSKY

THE NUTCRACKER, OP. 71

(COMPLETE BALLET)

SERENADE IN C MAJOR, OP. 48

LONDON SYMPHONY ORCHESTRA • PHILHARMONIA HUNGARICA

ANTAL DORATI

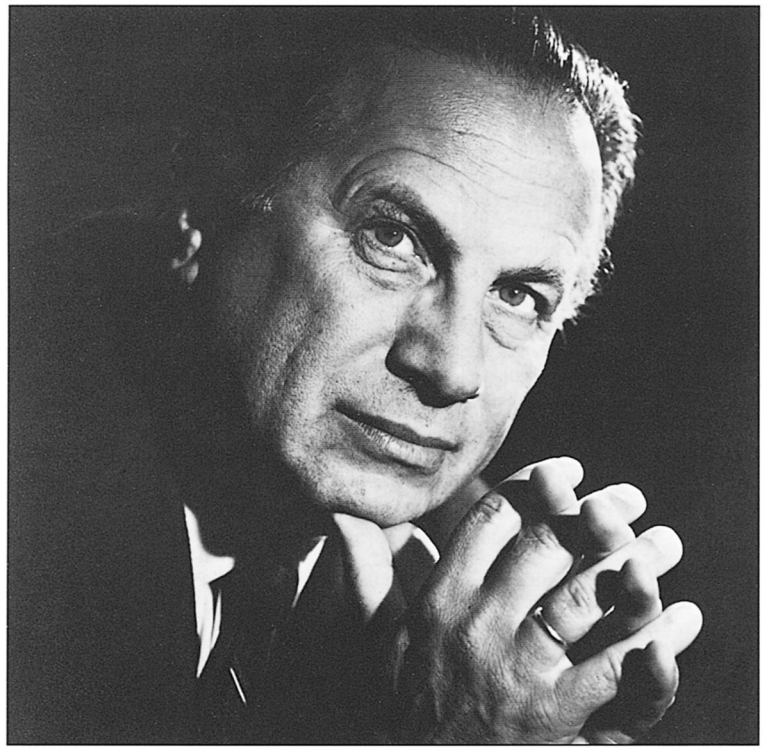

photo by Mary Morris

Antal Dorati

Tchaikovsky

THE NUTCRACKER

Serenade for Strings

ANTAL DORATI, *Conductor*

THE NUTCRACKER, Op. 71 *(Complete Ballet)*

1 Overture 3:05

Act I
Tableau I

2 1. Decorating and Lighting the Christmas Tree 3:47
3 2. March 2:15
4 3. Dance Scene: Galop and Dance of the Parents 2:14
5 4. Scene: Presents for the Children 5:06
6 5. Scene and The Grandfather Dance 5:45
7 6. Scene: The Guests Depart—the Children Go to Bed—
the Magic Spell Begins 5:53
8 7. The Nutcracker Battles the Army of the Mouse King—He Wins and
Is Transformed into Prince Charming 2:58

Tableau II

9 8. Journey Through the Snow 3:31
10 9. Waltz of the Snowflakes 6:23

Act II

11 10. Scene: Arrival in Fairyland 4:08
12 11. Scene: Festival in Honor of the Children and Prince Charming 4:34
12. Character Dances *(Divertissement)*
13 a) Chocolate *(Spanish Dance)* 1:07
14 b) Coffee *(Arabian Dance)* 2:44
15 c) Tea *(Chinese Dance)* ..... :58
16 d) Russian Dance *(Trepak)* 1:02
17 e) Dance of the Toy Flutes 2:12
18 f) Dance of the Clowns 2:55
19 13. Waltz of the Flowers 6:04
Dances of the Sugar Plum Fairy and Prince Charming
20 14. Pas de Deux 4:11
21 a) Dance of Prince Charming ..... :37
22 b) Dance of the Sugar Plum Fairy 2:04
23 c) Coda 1:19
24 15. Waltz Finale and 3:18
25 Apotheosis 1:37

LONDON SYMPHONY ORCHESTRA
London Symphony Orchestra Chorus
John McCarthy, Director

SERENADE FOR STRINGS IN C MAJOR, Op. 48

26 1. Andante non troppo—Allegro moderato 10:44
27 2. Walzer. Moderato. Tempo di Valse 3:52
28 3. Elegie. Larghetto elegiaco 8:00
29 4. Finale *(Tema Russo)*. Andante—Allegro con spirito 7:29

PHILHARMONIA HUNGARICA ORCHESTRA

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DSD
Direct Stream Digital

A 3-channel DSD transfer rom original 35mm magnetic Film and analogue masters

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Tchaikovsky

THE NUTCRACKER

Op. 71

(Complete Ballet)

The posters that announced the world premiere of Peter Ilyich Tchaikovsky's new ballet, *The Nutcracker*, to St. Petersburg balletomanes declared that the internationally famous Russian composer had written a "ballet fairy tale." And that it most certainly is—a once-upon-a-time ballet in which anything can happen and almost everything

does. First we hear an overture [1], a complete and sparkling intimation of what is to come. Then the curtain rises. Now, in some versions of *The Nutcracker*, we are immediately in the large, well-furnished parlor of Town Council President Silberhaus's and Frau Silberhaus's august residence. (Time, Christmas Eve, 1850ish. Place, Germany…that long-ago, storybook Germany whence the Christmas tree itself came.) But in *The Nutcracker* created by George Balanchine for the New York City Ballet (which uses the entire Tchaikovsky score, as does this recording), the Silberhaus children, little Clara and brother Fritz, are peering through a keyhole into the parlor [2]. And as they peer, the wall becomes transparent and we see what they see: such a scurrying, such a flurrying—Christmas preparations all centered on a huge, glittering, glowing tree. The Silberhauses are about to give their annual Christmas Eve party, and we are going to it!

Here are the guests: the grandparents, mothers, fathers, the witty, the pretty, the wise, the foolish, beaux, and belles—and all in the loveliest, most handsome party clothes. And here are the children—dozens of them, lining up to receive presents from the tree and from the enormous heaps beneath the glorious tree. As the big grandfather clock strikes nine, a rousing march is heard [3], and to this the children strut and caper. Oh, the games and the jokes and the showing off! Suddenly [4] the children's holiday spirits bubble over into a "Galop" (one of the gayest of round dances, done in strict and vigorous ¼ time, with an unexpected change in step at the termination of every half-phrase), while their elders simultaneously dance a kind of "Polonaise" (a gliding, processional, stylish dance in lilting ¾ time). And now, here is the evening's most important guest—old Counselor Drosselmeyer [5].

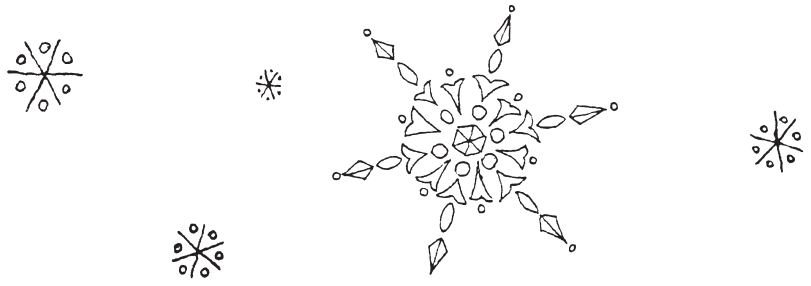
Most mysterious is this venerable Counselor, very strange with his patch covering one eye. He looks…like a wizard, the old-fashioned kind who could change pretty little girls into hideous toads and bad little boys into creepy-crawlies. And what does he have in those three enormous boxes, now being carried in by his little nephew, an appealing boy, quite the antithesis of his ancient senior? Out of box one and box two come two life-size dolls, and out of box three a toy soldier springs. Are they dolls? Are they real people? It is almost impossible to tell, so wonderfully are these dancing automatons made. Everyone is enchanted with them. But here is another gift, obviously a most important one [6]. And it goes to Clara, the Counselor's godchild. What a strange present for a little girl is this nutcracker fashioned whimsically of wood, a stalwart, mustachioed man who can crack nuts with his wooden mouth! Clara immediately adores this grotesque gift. But brother Fritz and his chums snatch Nutcracker from Clara, make off with him and, of course, break him. Sad, sad, sad is Clara as she retrieves her wounded Nutcracker. Crooning to him, nursing him, Clara and her little girlfriends mime and dance a lullaby, which is frequently interrupted by naughty Fritz and his cohorts blowing trumpets, banging on drums. Lullabies and roughhousing end when the elders form for the traditional "Grossvater (Grandfather) Dance," a stately minuet-like dance, touching, nostalgic. The party is ended [7]. Time for goodbyes and wraps. The guests depart…. Wounded Nutcracker is resting in a doll's bed, placed gently there by his adoring Clara. And now Clara, Fritz, even all the grown ups must be off

Maria Tallchief as the Sugar Plum Fairy. New York City Ballet

to their beds, leaving the great, glowing Christmas tree, the mounds of presents to glitter in the dim, late, night light. The stillness in the Silberhaus parlor is strange, a scary stillness.

Down the stair.... Yes, someone is creeping down the stair. Clara! A frightened Clara but a determined one. She has come to care for her wounded Nutcracker. Suddenly the grandfather clock strikes twelve times—midnight. A large owl flaps tremendous wings from atop the clock. The owl looks very like Counselor Drosselmeyer! Gray shapes whisk about the room. Mice! Many, many mice! Clara is terrified, especially when the seven-headed Mouse King rampages into the room. Everything seems to happen at once. The Christmas tree grows enormously. The toys all come alive, blowing "To arms! To arms!" [8] Toy cannon shoot big colored candies and balloons. Mice rush everywhere, warring with toy rabbits, dolls, soldiers. Nutcracker bounds into the fray, urging his corps on to deeds of derring-do. Mouse King, the hideous villain, attacks General Nutcracker. They fight to the death. And just as Mouse King has the vengeful upper hand, Clara takes off her slipper, flings it at his seven heads, and the monster is annihilated! Then, most magical of all, Nutcracker becomes a handsome Prince, in appearance remarkably like Counselor Drosselmeyer's charming nephew. And the Prince places upon Clara's head a tiny, brilliantly shining crown which he has removed from one of the Mouse King's heads [9]. A great forest deep in snow and ice materializes as the Silberhaus parlor disappears, and the doll's bed, now grown large, moves through the night, Clara in it. The bed vanishes. The stage is suddenly aglitter with Snow Fairies [10], who waltz and waltz until the curtain falls on Act I.

ACT II. This is the Kingdom of Sweets 11, a domain that looks like anyone's dream of fairyland. This is a world of bonbon colors and spun-sugar fantasy. And here is Clara with her Prince rapturously admiring the good-enough-to-eat surroundings being shown to them by the ruler of this realm, the exquisite Sugar Plum Fairy. To this very good fairy, the Prince tells how Clara courageously saved his life. The Sugar Plum Fairy knows of the most marvelous reward: a magnificent celebration, a Festival 12. Immediately a great table is set upon a high place. And what a feast upon that table—ice creams and cakes and just about everything rich and sweet and delicious any child has ever craved. Huge napkins secure under their chins, Clara and her Prince settle down to feast and watch the entertainment conjured up for them by their royal and magical hostess. And what they see is a program of strange and wonderful dances. First a Spanish sort of dance by two soloists and followers. This is "Hot Chocolate" 13. Then an Arabian appears, attended by two children who carefully spread a carpet upon which the Arabian rests. The children pour coffee (this section of the program is titled "Coffee") for him 14. They meticulously pour it out of a curious pot into a tiny cup. They give him his hookah. What a languid, indolent fellow this Arabian is. He moves slowly, like a jungle cat stretching. His is a dance of the souks and the bazaars—never frenetic. The least expenditure of energy and he collapses upon the rug, asleep. Next comes "Tea" 15, a Chinese dance by a boy and two girls. Immense leaps for him, gigantic splits in midair, he returns to his lacquer cabinet and is trundled away by his attendants. Here are the Candy Canes 16. A boy candy cane leads this group as they wildly dance a "Trepak" (a headlong, Russian dance in ¾ time). As the candy cane leader dances like exploding fireworks, he uses a lovely striped hoop. (Candy canes and hoop are all used by George Balanchine in his Nutcracker because, he explains, this is how it was danced when Ivanov, the original choreographer, created it.) Now Clara and her Prince are entertained by dancing Marzipan Shepherdesses (mirlitons) 17. Their marzipan-colored costumes are as gay as the dance they perform to the sounds of toy instruments—flutes, trumpets. Next—"Bonbonnière" 18, Mother Ginger and the Polichinelles. Mother, a great clown-doll figure in vast panniers, is danced by a man. When she opens the curtains of which her skirts are contrived, eight children dance onto the stage. After their blithe dance, these eight scamper back under Mother's skirts: she draws her curtains and off they go. Flowers, the most beautiful of candy flowers, led by a shimmering dewdrop, waltz for Clara and her Prince 19. It is all so lovely that Clara almost cannot bear it. The most enchanting part of the entertainment is yet to come—the "Dance of the Sugar Plum Fairy and Her Cavalier." First the celestial beings dance together (the "pas de deux") 20, a bewildering sequence of lifts, turns, and balances, all adagio but each step, each position as exquisite as the most beautiful chandelier lustres. The cavalier dances a solo 21. The Sugar Plum Fairy dances by herself to the gentle, otherworldly sounds of tinkly music (the celesta) 22. There is a vigorous coda 23. Then everyone waltzes 24. A fragile walnut shell boat (it could sail only fairy-tale seas) glides into the Kingdom of Sweets 25. Clara and her Nutcracker Prince get into this amazing vessel and, waving ecstatic farewell, sail away to live, presumably, happily ever after. The curtain falls. We shall never know whether Clara dreamed it all—or did it really happen on a Christmas Eve long ago, once upon a time?



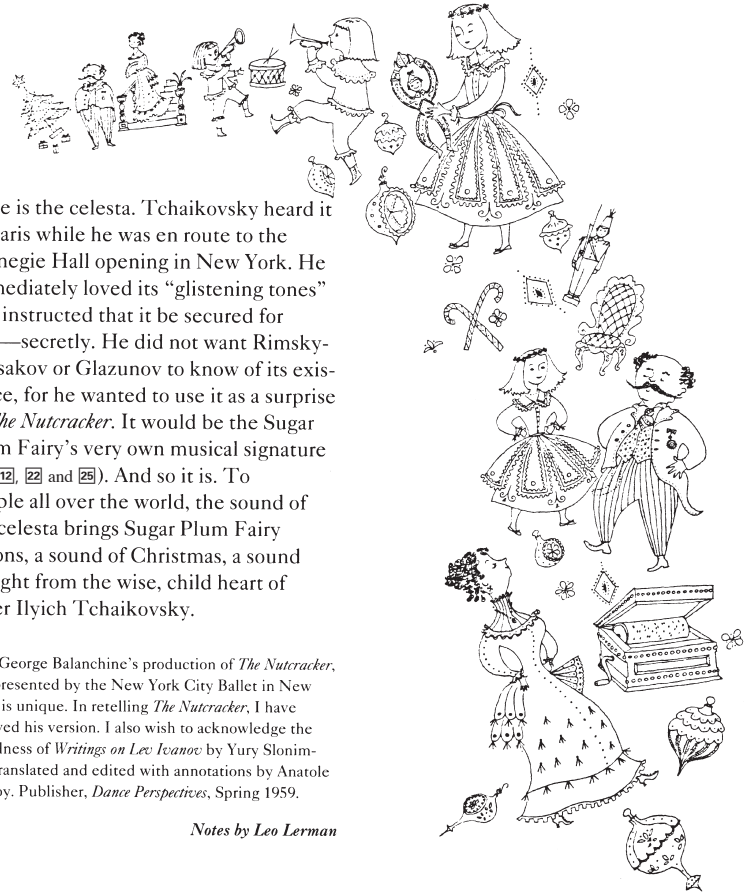
HISTORY OF *The Nutcracker*

When Peter Ilyich Tchaikovsky was commissioned by the Imperial Theatres of Imperial Russia to compose a ballet based on elder Dumas' version of a Christmas fairy tale by that master of the grotesque, E. T. A. Hoffmann, the Russian had already written most of his greatest scores—the first five symphonies; the operas *Eugene Onegin* and *Pique Dame*; the concertos; the *1812 Overture*; the epic tone poems; and both of his entrancing ballets: *Sleeping Beauty* and *Swan Lake*. So famous was Tchaikovsky that when New York City's Carnegie Hall was to open, he was invited to conduct the premiere concert. To do this, he stopped work on *The Nutcracker*. (I have heard that when he came to New York he carried Act I with him.) When Tchaikovsky read the original Hoffmann tale, he was delighted with it. But that was in 1882; he went to work on the Dumas-Petipa version in 1891. About this version he noted that he "liked the plot...very little." Finally he found Act I rewarding, but about Act II he was never happy. "I feel a complete impossibility," he wrote, "to reproduce musically 'Konfitürenburg' (The Candy Kingdom)." That Act II is merely the excuse for a series of divertissements is obvious, but it is also apparent, when listening to Tchaikovsky's score for this act, that in it is some of his most entrancing and appropriate music.

I have long been fascinated by the precise directions given to Tchaikovsky by Marius Petipa, the Maryinsky's master choreographer (Petipa was originally to stage *The Nutcracker*, but illness forced him to turn it over to his next in command, Lev Ivanov.) Here is a sample of Petipa's requirements: "Soft music 64 bars—The tree is lighted. Sparkling music, 8 bars—The children enter. Animated & joyous music, 24 bars—Moment of surprise & admiration, a few bars tremolo—A march, 64 bars...." If you listen to Act I, you will hear how Tchaikovsky carried out Petipa's demands. On June 25, 1891, Tchaikovsky, having finished Act II, wrote, "The ballet is infinitely worse than *The Sleeping Beauty*. I have no doubt about this...." *The Nutcracker* does lack the cohesiveness, the dramatic unity of *Sleeping Beauty* and *Swan Lake*. But that is not the fault of Tchaikovsky, for *The Nutcracker* is almost two ballets—Act I, a story ballet; Act II, a "gala" in the tradition of court ballets. The glory of the work is definitely its score, music beautifully suited to the fairy-tale dream, open-eyed, child-world wonder and terror implicit in the original Hoffmann story.

When Tchaikovsky arranged a suite from his score and a special audience heard it months before the ballet's December 1892 world premiere, five of the suite's six numbers were rapturously encored. But when *The Nutcracker* was revealed upon the Maryinsky's great stage it was a disaster. Despite its elaborate production, its star dancers (M. Kshesinsky I, Olga Preobrazhenskaya, Kyaksht, Legat, P. A. Gerdt, and Mlle. Antonietta Dell'Era, a guest star from Berlin, as the very first Sugar Plum Fairy), its inventive choreography by Lev Ivanov, critics loathed *The Nutcracker*. Tchaikovsky wrote, "...actually the ballet...was rather boring. The newspapers, as usual, railed me cruelly." A powerful St. Petersburg newspaper declared, "First of all *The Nutcracker* can under no condition be called a ballet.... The production of such 'spectacles' on our first-class stage is an insult of sorts.... This may soon and easily lead to the ruin of the ballet troupe." According to the critic of this paper, the audience "found it very tiresome." How strange to modern ears, that *The Nutcracker*, so traditional and widely performed today, roused up a storm because it was in many ways (both musically and choreographically) untraditional in its day.

"In this ballet," comments a recent Russian critic, "Tchaikovsky showed himself to be a colorist of amazing originality." The score abounds with waltzes, the grand, flowing, typical Tchaikovsky waltz. It is also a score flowered with curious instrumental combinations and even strange instruments. There are the toy instruments (6 and 8), so right for a children's story. Gunshot is used (8). During the lovely "Waltz of the Snowflakes" (10), women's voices are the sighings and soughings of the enormous, snow-deep pine trees. The most original instrument in the whole



score is the celesta. Tchaikovsky heard it in Paris while he was en route to the Carnegie Hall opening in New York. He immediately loved its "glistening tones" and instructed that it be secured for him—secretly. He did not want Rimsky-Korsakov or Glazunov to know of its existence, for he wanted to use it as a surprise in *The Nutcracker*. It would be the Sugar Plum Fairy's very own musical signature (11, 12, 22 and 25). And so it is. To people all over the world, the sound of the celesta brings Sugar Plum Fairy visions, a sound of Christmas, a sound straight from the wise, child heart of Peter Ilyich Tchaikovsky.

Note: George Balanchine's production of *The Nutcracker*, first presented by the New York City Ballet in New York, is unique. In retelling *The Nutcracker*, I have followed his version. I also wish to acknowledge the usefulness of *Writings on Lev Ivanov* by Yury Slonimsky, translated and edited with annotations by Anatole Chujoy. Publisher, *Dance Perspectives*, Spring 1959.

Notes by Leo Lerman

ABOUT THIS RECORDING

From the standpoint of coloration and orchestral texture, the score of *The Nutcracker* represents a fresh and exciting adventure in symphonic recording. The variety of Tchaikovsky's instrumental palette is remarkable: from the glistening tones of the celesta in "Dance of the Sugar Plum Fairy" (22), to the amusingly grotesque use of the low woodwinds in the Christmas Party scene (2 - 8), the wordless choir of women's voices picturing the sound of the wind in the trees during the Snowflake Waltz (10), and the mysterious effect produced by muted strings and long-lined melodies in the "Arabian Dance" (14).

The kaleidoscopic character of *The Nutcracker* calls for special interpretive abilities on the part of the conductor—dynamic excitement, contrasting colors, and an unerring sense of rhythm. Antal Dorati (1906-1988), whose legendary reputation in the ballet world began in the Thirties, supplies these qualities in full measure. He was appointed musical director of the famed Ballet Russe de Monte Carlo in 1933 and, in 1941, took over the musical destinies of the Ballet Theatre. For nearly a dozen years, Dorati brought to his work on the ballet podium the same dedication and uncompromising standards that characterized his symphonic and operatic conducting.

In the present complete stereophonic recording of Tchaikovsky's ballet masterpiece, Dorati, at the head of the London Symphony Orchestra, achieves a marvel of ensemble virtuosity, at the same time allowing the glorious music full rein. The entire gamut of this thrilling performance is captured by Mercury's famous Living Presence recording technique on 35mm magnetic film. The use of 35mm magnetic film, with its additional width, extra thickness, and faster rate of speed, sets new standards in sound reproduction in extended frequency range and improved transient response. As in all Mercury Living Presence recordings, no filtering, equalization, limiting, or compression of dynamic range was used on the master recording.

Serenade for Strings in C Major, Op. 48

A glance at Tchaikovsky's letters and diaries might make the reader think that every major work which the composer managed to finish was wrested from the possession of some malevolent musical deity by an act of sheer hopeless force on his part. Page after page of his writing about himself offers numerous complaints that he feels miserable, that inspiration never comes, that he is totally dissatisfied with his morning's work, that the critics are justified in assailing his compositions, that he will refrain from beginning any new works but will seek only to patch and improve the ones he previously failed with. Or, if he does find some pleasure in his work, his situation is difficult and unrewarding: the weather is bleak, his health uncomfortable, his publisher unfeeling, his friends distant, his luck at whist exasperating (for a good many years of his life he admitted to being a slave to the game), his companions boring.

Somehow, though, probably to his own surprise as well as that of everyone who knew him, an extended work reached completion with his hardly having been aware of the pain of its genesis. The *Serenade for Strings* is seldom alluded to, so far as its composition is concerned, in any of his staggeringly proportioned correspondence or his brief but characteristic later diaries, and one has the feeling that it was written almost effortlessly and with a pleasant relaxation far from the turmoil that had only three years before surrounded the creation of his Fourth Symphony. If it was casually composed, it was well composed, too, and the *Serenade* is perhaps the only full-scale work by Tchaikovsky that made friends for him no matter where it was played. Russian audiences liked it, the ovation for it in Paris was led by none other than the mighty Gounod, the English demanded the repetition of the last movement, and the Americans were not satisfied until the *Valse* had been played again. Even in Austria, where Eduard Hanslick, music critic for the influential *Neue freie Presse*, had made Tchaikovsky writhe with his opinionated and vinegary reviews, the audiences and critics alike were marvelously taken with the piece's charm, piquancy, and facility. It was often repeated everywhere, and it appeared with great frequency on all-Tchaikovsky concerts at a time when the composer was in such a state of self-doubt that he hesitated to program his symphonies and concertos, for fear of further assaults by critics.

The *Serenade* is a kind of lone work in the Tchaikovsky catalogue. It differs greatly from the orchestral suites, and it is the only piece for strings alone (with the exception of an unfortunate *Elegy* which strained at its material, lasted too long, and was finally included in some incidental music for *Hamlet*). In other ways, too, it remarks its own special style. Rather than being long and flowing, the melodic material is generally made up of short expressive fragments; rather than being over-rich, the texture of the writing is often effectively spare; we do not expect the Romantic, least of all Tchaikovsky, composer to present us with a majestic two-voiced section and yet such sections occur and strengthen the work proportionately.

The year 1880 can be said, as we shall see, to be a dividing point in Tchaikovsky's life. Heretofore he had been a poor man, an unhappy teacher, an unknown composer, and a suppressed spirit. But in 1877 (or, rather, the last part of 1876) he entered into the famous and really beautiful friendship that was to sustain him in more ways than one throughout almost all the rest of his life, a friendship that brought him financial independence, a passionately enthusiastic admiration, and a comfortable solace for his many gray moods. It demanded nothing of him but that one thing for which he was most eager to confide—a knowledge of the innermost joys and depressions of his mercurial and amazingly sensitive personality.

Nadezhda Filaretovna von Meck was the wealthy widow of a man whom she had made successful. She was an ardent lover of music, and after her husband died she humored herself by adding to her household staff a violinist, whom she would accompany at the piano in special arrangements of whatever works pleased her most. She had heard of Tchaikovsky, had heard his compositions, and presumably felt a bond because of them; when

she found out too that he was in need of money, she commissioned him to arrange several things for violin and piano for her. A correspondence was begun and quickly thrived, reaching such a footing that when Tchaikovsky needed extra money for various purposes he wrote to her asking for it. She replied with a handsome provision by which he would receive nearly thirty-five hundred dollars annually for the rest of his life. The two, as is well known, never met. They encountered or saw each other at a distance accidentally perhaps a half dozen times, and Tchaikovsky used the von Meck mansion when his friend was traveling, but their enormous friendship flowered solely through an absolutely sincere and eternally replenishing exchange of letters, so voluminous as later to fill three large printed volumes. Their differences of personality were marked, of course, but the friendship was as much a matter of accepting as extending for each. At last, when the two broke off their relationship, it was owing to a curious reversal of circumstance: Tchaikovsky had become so successful that he no longer needed Mme von Meck's money, and her own resources had vanished to the point of her not being able to proffer it, so that it was her prideful wish that they no longer communicate. Perhaps it is overly sentimental to note that they lasted only three years without this unique interdependence and died within two months of each other.

In any case, by the year 1880, Tchaikovsky had become famous in Russia and well known in Europe. One of his most significant scores, the Fourth Symphony (dedicated to Nadezhda Filaretovna and referred to by both as "our symphony"), had met with a splendid reception, as had the *Capriccio Italien*; the earlier *Romeo and Juliet* was being performed throughout the musical world; and *March Slav* and *Francesca da Rimini* were shortly to find admirers in quantity. Tchaikovsky's moments of joy were as frequent, possibly, as they were ever to be, and his career was firmly established. His disastrous marriage was being forgotten, his new friendship with Nadezhda von Meck was being explored with increasing confidence and reward, and he had sufficient income to live easily and to gratify his many generosities. It was no wonder that such a spontaneous expression as the *Serenade for Strings* could appear in this year without premonitory spasms of doubt and whimpers of self-pity.

Tchaikovsky's idea was to compose a work for full string ensemble, as opposed to the string quartet, and he added to the printed score a suggestion that the more instruments used, the closer would the performance come to his intent. All four movements are simple in form and graceful in workmanship; if indeed there were any problems in their creation, we are happily unaware of them. First comes a *Pezzo in forma di sonatina*. The sonatina pattern is at last hinted at, which is as much as we need, and the melodic material is so lovely that it is continuously interesting. An introduction for the full choir leads to an expressive first theme in the violins, a second section full of busy staccato pattern, some lighthanded flirting with the development of each theme, and a repetition of the A and B sections. The introductory material returns as a kind of coda. The second movement, a *Valse*, has become so popular in the light classical repertory that it seems almost odd to encounter it in its original place. Graceful, buoyant, and elegant, its themes, to quote Mr. Ralph Wood, "stick" easily in the mind. Almost all the way through, the first violins play them, sometimes with an intertwining countermelody in the second violins. The third movement is a touching *Elegy* distinguished by a cantilena melody that reminds one of the celebrated slow movement of Tchaikovsky's first string quartet ("Andante Cantabile") except that it is richer and more varied. This movement is, like the *Valse*, frequently performed alone and equally deserves its fame. The finale is prefaced by a slow introduction based on a folk tune sung by the Volga boat haulers, but its main theme is a vigorous scurrying dance, broken toward the end by a restatement of the introduction to the first movement; soon the scuttle breaks out again, however, and the finish is rollicking and swift.

The *Serenade* is dedicated to Konstantin Albrecht, a cellist who was an early colleague at the Moscow Conservatory and one of the few friends to whom Tchaikovsky remained devoted throughout his life.

Notes by Clair van Ausdall

ABOUT THIS RECORDING

Mercury's special mobile recording truck was sent to Vienna so that the recording of the *Serenade for Strings* could be done with the same equipment and under approximately the same conditions as are all stateside recordings. The strings of the Philharmonia Hungarica were ranged on the stage of the Grosse Saal in the Wiener Konzerthaus in normal concert fashion but occupying more space per player than would have been possible had the full orchestra been present. Outside the proscenium arch of the stage were hung three extremely sensitive omni-directional microphones in locations that had been determined by the engineers as ideal. The three channels of sound caught by these microphones were recorded on half-inch triple-track tape in the mobile sound truck, which was parked outside the Konzerthaus in a nearby tennis court. Later the three channels were combined into two channels for the purpose of making this stereo compact disc allowing sound of the ensemble to be heard with all the fullness, breadth, and depth of the original performance.

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